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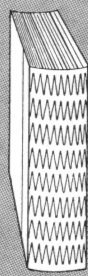

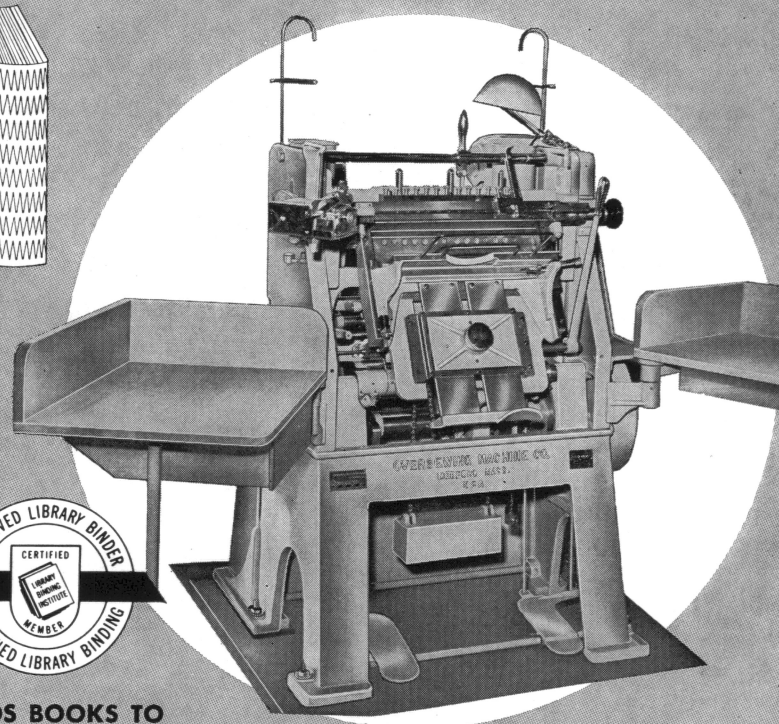

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THE YEAR IN RETROSPECT

By JAY CRAWFORD

President, Library Binding Institute

The President of LBI is a commercial binder, elected by his fellow binders to this position of honor and responsibility for a period of one year. During this year his horizon is expanded far beyond the normal confines of his business to embrace the library binding industry, not only in the United States but also throughout the world. This is because the great advance of the technology of maintaining library materials, through LBI Standard Library Binding during the past 15 years, has spread all over the globe. Specific problems to which he is exposed in his day to day operation of a business become generalized, and the significance of what is in many cases a matter of routine acquires a new meaning.

In effect, an LBI President acquires the facility, if he did not already have it, of thinking in broad, industry-wide dimensions. My library binding business was started in 1954. Few people aside from librarians (and particularly those involved with binding) and suppliers know much about our industry. Yet it is one of the most dynamic, progressive and fast-growing industries in the country.

As I am about to end my term of office, I have tried to sum up as succinctly as I can my most important observations. These are:

First: how simple it is for a librarian almost anywhere in the United States to get high quality library binding with a minimum of cost and a minimum of administrative expense. All a librarian has to do is to use a Certified Library Binder and specify that the volumes being bound or purchased prebound, that are subject to normal library use, conform to the LBI Standard. The librarian knows that under conditions of normal use he can expect 100 or more circulations from such volumes. Furthermore, by dealing with a Certified Library Binder, he knows that the binder will warrant on the invoice that the work covered conforms to the LBI Standard, unless specifically noted otherwise, that adequate insurance coverage is provided for, and that the industry, through an Industry-wide Quality Control Inspection system, periodically checks every Certified Binder.

The significance of this may not be immediately apparent. No other industry I know of has adopted such a comprehensive system to protect its customers. For most purchasers, "Caveat Emptor" is still a phrase with meaning; otherwise, we would not have to have Truth in Packaging Acts, or require automobile manufacturers to put prices on cars, pass laws to impose safety standards, and the like.

The fact is that the library binding industry, through Library Binding Institute, is far in advance of American industry generally in its efforts to protect its customers. This is a matter of great pride to me personally and to all Certified Library Binders. It is an assurance of security to librarians in buying binding. One only has to compare the situation with that in the purchase of many publishers' library editions to realize the degree to which Certified Library Binders, through LBI, protect librarians.

Second: The dedication of our industry to our customers and the consequences which flow from our concept of duty to our customers is equalled by our dedication to the concept of progress. From a librarian's point of view this is made manifest in two areas: price and service. Studies indicate that the price of library binding has risen over the past years at a rate about half (or even less) than that of books and periodicals. Service has improved, even with increased demand, so that less and less time is required to process volumes through a bindery.

But these are like the tip of an iceberg; they, in a small way, indicate the extent of the progress we have made, most of which is not apparent to the librarian. In the first place most Certified Library Binders have substantially retooled their plants, installing sophisticated electronic and hydraulic equipment. Material handling equipment has been developed and various work simplification and similar programs put into effect. Management skills have been improved through business training seminar programs which take place at LBI meetings, and mod-

ern accounting and control systems made available to members.

Each of these steps has a dynamics all its own, and each generates additional steps. This has affected the climate and the thinking of the industry. Emphasis is placed on the younger binders: responsibility is given them to participate and lead in this progress. LBI is training the future leaders of the industry.

Third: There is no question in my mind that this happy situation is to a major extent the result of the fact that back in 1935, specifications for methods and materials were established for library binding. The LBI Standard has been the principal reason why we have been able to be dynamic and perform so well for our customers. Librarians are concerned with the performance of a volume. By specifying the LBI Standard they know they can get that performance without any further administrative cost or difficulty.

To properly rebind or prebind a volume for library use requires about 40 operational steps. Our Standard specifies materials and methods. Methods in terms of technology mean machinery and equipment. Suppliers are willing to risk money in developing new equipment because they know they have a market sufficient to make their investment worth-while because of the Standard. Materials are in a similar position, and are never frozen into our standard. We encourage new materials which will be comparable or less in cost than existing materials, but will perform as well or better than existing materials. Manufacturers of pyroxylin impregnated buckram for example, have so improved their product over the years that the cover material in use today is far superior to that of even a few years ago. Research has taken place with nylon, vinyl, various polyesters and is still continuing, and perhaps new materials will be available. If they will perform in a manner which meets our customers' requirements and at a price customers will pay, we certainly will use them.

We live in a time of great changes. The proportion of younger people in our population is increasing, and the requirements of our civilization place a premium on the educated man and woman. As a nation we are responding to this fact of life by a massive emphasis upon education, which must inevitably accelerate. Crucial is the position of the library in the educational process and thereafter in industry. Unless books entirely disappear into the innards of electronic machines, and librarians become computers, or programmers for computers, the bound volume will continue to be the principal vehicle for the communication of data, and, hence, must be maintained for reader use. We are building our industry so that we can continue to be the partners of librarians in the maintenance of library materials bound into books.

As I look to the future, one important task that lies ahead which I cannot overemphasize is the education of librarians and those associated with them in what maintenance of library materials involves. Too often, the purchase of library binding has been reduced to a routine. The importance of sound training, particularly for young librarians, is the major area where joint efforts of the professional librarian and LBI are needed. During my tenure, proposals have been made to the ALA Bookbinding Committee to institute such a program, and I look forward to their effective implementation by ALA and LBI in the next few years.

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A TIME FOR STANDARDS

By Jerrold Orne

Chairman, USASI/Z39,

University of North Carolina

The Library Binding Institute and Technical Committee Z39 have some basic elements in common, dating from their earliest days. They both sprang from a manifest need to find a suitable instrument to help assure broad acceptance of sound practice in one or more areas of library practice. The Library Binding Institute was formally established in 1935, and the first library standard, relating to the arrangement of periodicals, appeared in the same year. LBI antedates Z39, however, since it was not until June 1939, that the American Standards Association approved the Committee on Library Standards, designated ASA/Z39. The scope of the new committee was defined to include "Standards for concepts, definitions, terminology, letters and signs, practices, methods, supplies and equipment used in the field of library practice." That these two organizations came into being at almost the same time provides clear evidence of a recognized need, at that early date, for standards of good practice.

Where the Library Binding Institute had twenty years and more of standardizing efforts in their unique field upon which their organization could be based, the newly formed Z39 had no stable base of practice and a far more complex assignment. It was no wonder, then, that Z39 suffered through a long series of ups and downs before finding its best operating level.

The first Chairman of Z39 was Robert B. Downs, then Librarian of New York University. The first real standard under Z39 was Reference Data and Arrangement of Periodicals (Z39.1-1943), essentially a revision of an earlier standard of 1935. With the advent of the war and the uncertain character of the International Standards Association, no great progress was made until 1949. At that time the International organization was reorganized as the International Standards Organization, with a new Technical Committee 46 on Documentation; it was obvious that the U. S. needed a parallel national group. Milton Lord, Robert Downs, Paul North Rice, Jack Dalton and other leaders of the library world brought this under discussion with the Council of National Library Associations in 1950, and in 1951, CNLA became the official sponsor of the revitalized Z39. Its first elected officers were Verner W. Clapp, Jerome K. Wilcox, and Robert Kingery. These threads of history are recorded as evidence of the library world's growing awareness in these years of the imperatives of standardization, an awareness which led some of the ablest leaders of our field to personal involvement.

Over the past fifteen years, Z39 has developed a number of useful standards, despite aggravating problems of organization and support. Industrial standards have obviously great economic importance and can command financial support from American industry for their development; however, there is no comparable source of support for standards work in the library and documentation fields. The continuing concern and support of the National Science Foundation and the Council on Library Resources have enabled Z39 to move up to a higher level of productive work in recent years.

The sum of previous efforts of Z39 is represented in four national standards currently in use. These are:

Z39.1 Periodicals: Format and Arrangement (1959)

Z39.4 Basic Criteria for Indexes (1959)

Z39.5 Periodical Title Abbreviations (1963)

Z39.6 Trade Catalogs (1965)

It is upon this base that the new program of work is built. Each specific subject area for standardization in Library Work and Documentation is represented by a Subcommittee with one or more specific assignments.

A Subcommittee on Machine Input Records, led by Mrs. Henriette Avram, is engaged in the development of basic bibliographic data elements to be used in machines. They will undertake other studies relating to the automation of library work as they meet new problems. They have designed an independent research study of

data elements which should serve as a long step toward the standardization of identifying elements for all of the varied types of materials entering libraries. One of their problems led to the establishment of a new Subcommittee 15, Alphabetic Filing, to attempt the standardization of filing systems. Their draft standard for Filing is now being reviewed by the constituent membership of Z39. This work is guided by Dr. Theodore Hines at Columbia University.

Bibliographic References are the target of Subcommittee 4, whose Chairman is Maurice Tauber. They have a draft standard now being circulated which should provide useful guidance to publishers, editors and writers in many fields.

John Rothman heads Subcommittee 12: Indexing. His group is making a determined effort to revise and up-date the present Z39.4 to accommodate machine and manual indexing methods in a single new standard. Their draft is to be ready for Z39 review by early summer.

An extremely useful new standard on Periodical Title Abbreviations was developed in Subcommittee 3, headed by James Wood. First published in 1963 as Z39.5, it was further elaborated in a new edition at the end of 1966. This standard is now under consideration for adoption as an international standard by the International Standards Organization. Another assignment came to Jim Wood with the establishment of a National Clearinghouse for Periodical Title Abbreviations. This Clearinghouse is prepared to supply new abbreviations for words not yet listed or whole lists of approved abbreviations upon request. This function was assured three years of support through a grant from the National Science Foundation.

Library Statistics have been the chief concern of Subcommittee 7, led by Frank Schick. The working group in this field has been closely coordinated with the A.L.A. effort, and their draft of a national standard is expected to be complete within the next few months. They have also been a major influence in the development of an international system for recording library statistics jointly with UNESCO and IFLA. An additional task is now in draft stage; this is a standard for book publishing statistics.

A new group is attacking the problem of a standard for abstracts. Led by John Gribbin, this subcommittee hopes to develop standards for form and content which will find broad acceptance in the world of scientific publishing. Their initial efforts are devoted to careful analysis of currently produced abstracts measured against an earlier tentative standardized procedure.

The knotty problems of standardizing transliteration systems are the assignment of Subcommittee 5, headed by Jerrold Orne. The primary current effort is concentrated on Cyrillic letters, but waiting in the wings are Chinese, Japanese, Hebrew, Arabic and others.

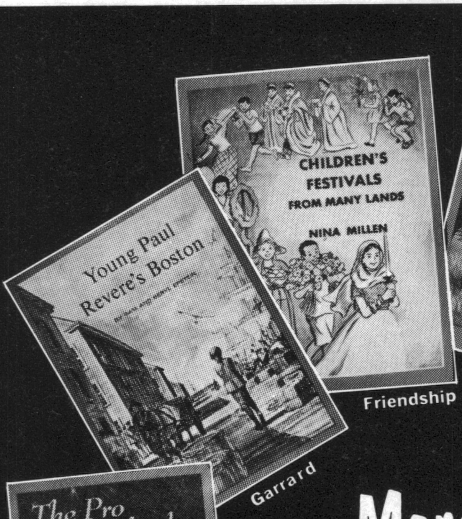
Another subcommittee is responsible for standardization work in Terminology. This has been largely an international activity, with the committee members individually advising on various thesauri rather than standards. When the international standards are approved, there may be a more urgent need for national standardization.

A new subcommittee on Binding, chaired by Stephen Ford was only recently organized to assure the formal recognition as national standards of the recent advances in performance measurement of book binding. This group will work closely with the ALA Library Technology Project, where formal laboratory testing will provide the basic data for standards. This subcommittee will inevitably be involved in the binding problems of book publishers as our work in that field increases.

The Subcommittee on Trade Catalogs promulgated a useful standard (Z39.6) and is continuing to examine the possibility of a standard for classification of Trade Catalogs. It has recently been given a new assignment to develop a standard for library directories. This team is led by Dr. Karl Baer.

Work has now begun in earnest by the Subcommittee on Proof Marks, to develop a uniform system which may obtain fairly universal acceptance as a national standard. Mr. Bruce Young at the University of Chicago Press is leading this effort.

It has become very obvious that USASI/Z39 must be directly involved in the swiftly changing world of standards, and that it must be flexible enough to realign its resources to meet new needs. Two major lines of effort are evident. The first is major concentration on computer-related problem areas, and the second is library-related aspects of the publishing industry. We have expanded and strengthened our work in the machine field. The Subcommittee on Machine Input Records and its special project on Data Elements are closely allied with other subcommittee work on Indexing, Periodical Title Abbreviations, Filing and Ab-



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stracts. The groups we have working on Layout of Periodicals, Indexing, Bibliographic References, Binding and Proof Corrections must now be expanded to take up other standards problems of publishing which have very important consequences for libraries and information centers. The standardization of a system of book numbers for the publishing industry is as critical a matter for libraries as it is for the publishers. It will concern binders, booksellers, and researchers of all kinds, and inevitably affect our whole approach to bibliography.

Many of our colleagues are wholly unaware of the mechanics of standardization, and it is for lack of this information that many poorly developed, poorly supported independent standards crowd the fringes of a nationally recognized standards authority. The recent reorganization of the American Standards Association into the new United States of America Standards Institute was designed to better coordinate government and industry in a national system to assure consistent standardizing practice.

The basic principle of U. S. standards is that there be a technically competent body of experts, broadly representative of all concerned potential users of a standard. This is the Sectional Committee. The draft standard, once prepared, is circulated for review throughout the user body and all conflicts must be resolved before final submission. The draft in final approved form is recommended to the Council of USASI, together with a complete record of the ballot taken within the Sectional Committee. Final approval by USASI is followed by publication and broad-ranging announcement of the new standard. This thumbnail sketch of an extremely meticulous system can best be elaborated by requesting the booklet of the former ASA called the ASA System, available from the offices of USASI, 10 East 40th Street, New York City.

This is only a brief glimpse of what the future holds. Even this much, however, clearly points up the rapidly developing range of standards and their interrelations with each other. Z39 has a broad and complex range of standards efforts now going on. It has the strength of national recognition and a thoroughly representative body of participating member bodies. We all have the same kinds of problems to resolve, and the high level of competence in our working groups promises real progress, where progress is possible. Both the speed and the vol-

Cont'd. on page 24

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THE FACE OF AN INDUSTRY: FIFTEEN YEARS OF PROGRESS

By Dudley A. Weiss, *Executive Director and General Counsel*
Library Binding Institute

Today, all a librarian has to do to buy library binding, whether prebinding or rebinding, is to use a Certified Library Binder and specify the LBI Standard.

Every librarian knows that the volumes so bound will be clean and attractive, with reader appeal, and will furnish the maximum number of circulations at the lowest cost per circulation. He further knows that every volume covered by the invoice meets the Standard, unless specifically noted to the contrary. The buying of library binding has been administratively rationalized so that it is simple and efficient.

Moreover, the quality of LBI Standard Library Binding has been improved over the past years so that a volume so bound will provide more circulations today than it did some years ago. LBI surveys indicate that colleges and universities get 41% more circulations per volume for LBI bound volumes now than they did in 1960 (89.3 per volume compared with 70.1). For public libraries the average increase was 18% (92.4 compared with 80.25).

Reduced to terms of library budgets, the cost per circulation or use of LBI Standard library binding has shown very little, if any, upward price movement, and in many cases it has been downward.

The situation in the library binding industry is very different from that of publishers' library editions, where the lack of a standard has created a condition in which the purchase of such volumes requires great effort to assure quality, and even then, the titles desired may not be available.

Over 90% of American public and college libraries specify the LBI Standard. Most take for granted the present happy situation, which is an unusual one in an era when both federal and state governments have had to intervene to protect the consumer.

It is well to consider how this situation came about, for it did not just happen. It is the result of a carefully planned program adopted by LBI as the national trade association of the library binding industry, and carried forward step by step over the past fifteen years by its members, all Certified Library Binders.

The starting point in this program was the recognition of the functions of library binding in the library. It is simple to state that a reader must have the volume he wants, in a form he can use, when he wants it. But books are consumable; they are made by various methods, of different types of paper, and are subject to different conditions of use and abuse, both by the reader and in the library.

It was determined, then, that the maintenance of library materials is a budgetary matter and that its measure, budgetwise, is in cost per circulation or use. Furthermore, it was realized that library binding is only one step in the process of maintaining materials and that for maximum efficiency, a comprehensive system must be set up in the library.

The second step was to evaluate the ways of processing the materials to be bound. Libraries have different requirements based upon their purpose, and within a library there are different levels of use. For most purposes it was found that the "Minimum Specifications for Class A Binding of the Joint Committee of ALA and LBI" and "Standards for Pre-library Bound New Volumes" were wholly adequate. However, other materials required different treatment, especially the lesser used or more heavily used materials.

Much time and attention was, therefore, devoted to the matter of how a volume should be bound, and this is still a matter of constant study by LBI.

Our starting point here is technological: the fact that to prebind or rebind a library volume requires some 40 operational steps. Since the ultimate use factor as to library binding is the same, whether a volume intended for library use is a new volume which has been prebound or a used volume or periodical which has been rebound, LBI consolidated the two standards into one, the

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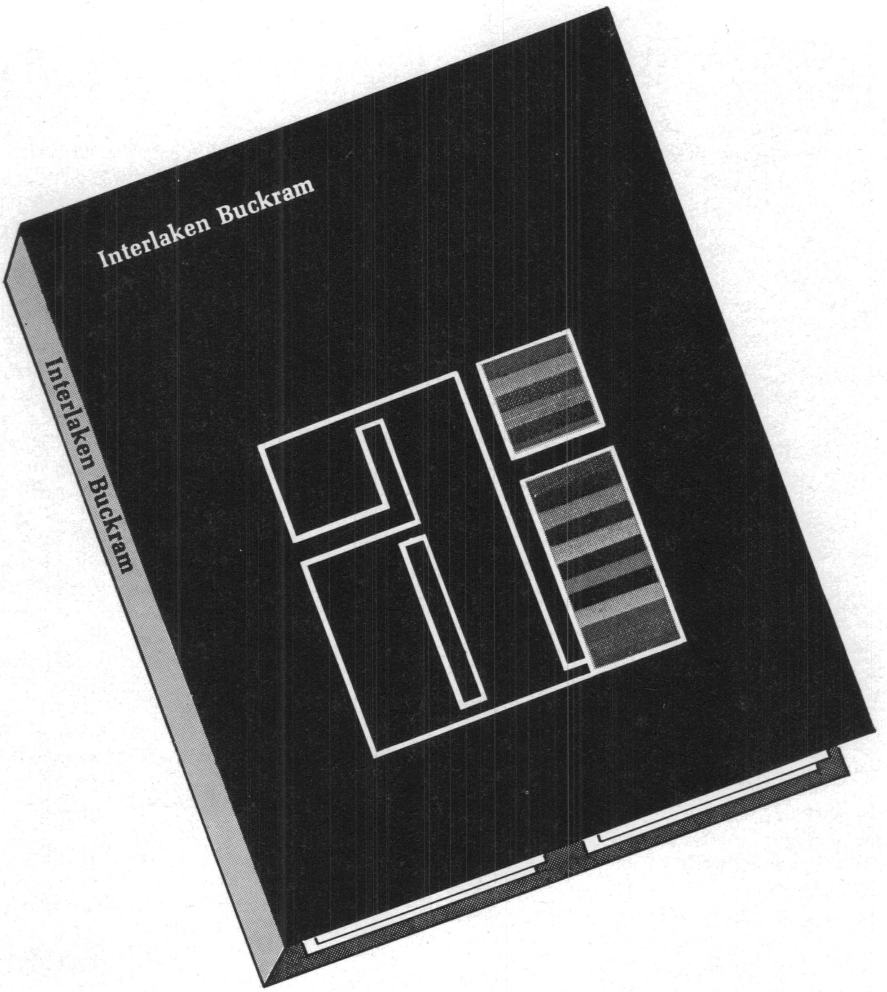

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LBI Standard for Library Binding. Called a Standard, this includes the specifications of materials and methods which are based on the old "Class A" specifications. As an industry policy, we adopted the use of these specifications for most library use; but because not all volumes require this binding or can be so bound, we recommended that each binder and his customer handle other material depending upon its nature and end use.

Every manufacturing product requires a technological process. To achieve the end result required by our customers (low cost per circulation), we determined that by specifying methods and materials we could most effectively meet customer requirements. The results of this decision have been far-reaching and of importance to binders and librarians, alike:

1. Industrial binders can set up one basic production line, thereby reducing manufacturing costs.
2. Suppilers of machinery and equipment are encouraged to develop new equipment for each processing step, as well as to improve existing equipment, knowing full-well that a market exists for such equipment.
3. Suppliers of materials are encouraged to develop new materials and improve existing materials for use in books.

The wisdom of this approach is apparent in the library bindery of today, with its automated electronic and hydraulic equipment, conveyer lines and the like, which bear little resemblance to its counterpart fifteen years ago.

The third step was to establish a quality control program intended to assure a uniform and satisfactory volume as the end result of the production line. To accomplish this, LBI instituted a rather unique project: an Industry In-Plant Quality Control Program, under which every Certified Library Binder is periodically visited by an expert inspector who checks out every phase of his manufacturing operation, including materials and methods. This, together with our Free Inspection Service and Warranty, protects libraries so that they may be assured that they are getting what they order when they buy library binding.

One of the interesting and significant observations made by our in-plant inspector is that no two library binderies are alike. Each has basically the same equipment, although many may modify, rebuild or redesign equipment to suit their own requirements. But while there is some diversification as to techniques and methods, the end product, your books, continue to be of uniform high quality and workmanship.

The fourth step LBI took was in the area of management skills. Recognizing that the dynamics of industry place a premium on the trained businessman, LBI instituted a series of management training programs covering the entire spectrum of problems faced by businessmen today. In the past fifteen years, sales of the library binding industry have increased about five-fold, and problems facing binders at about the same rate. Only an industry-wide effort over a period of time could help individual binders raise the level of their own competence. New management tools, such as the unit system, were devised to measure and increase productivity per man hour. Since labor costs are the largest part of a binder's cost of doing business, his ability to increase productivity per man hour at a greater rate than the national average has enabled him, in most cases, to absorb much of the wage and material cost increases of the past years, and thereby, refrain from passing these on to the libraries. In this connection the existence of a basic Standard of materials and methods has significantly assisted in the development of management techniques.

The fifth step taken by LBI was in the area of assistance to libraries, professional librarians and other library personnel. Its educational program has included movies and slides, posters, a new Handbook, *The Library Binder,* a scholarship, and other miscellaneous brochures and literature. We have worked with library science schools and various library associations, and particularly with individual librarians.

In looking back over the past fifteen years, and this rather unusual record, one is prompted to ask how it was possible. I believe that the answer lies in the fact that the bulk of librarians and the Certified Library Binders recognize that they have a unique relationship, and accept the responsiblities of each inherent in that relationship. This is particularly true of library binders. Most have grown up in their industry, both in age and stature. Their only customers are libraries, and their closest contacts are librarians who are, by the nature of their calling, service oriented.

Certified Library Binders have, over the years, become extensions to their library customers. Many binders have unbroken records of serving the same customers 25, and

even 50 or more, years. A partnership in the task of serving the library patron has evolved. It is a meaningful one. The library's needs are recognized by the Certified Library Binder, and it is his responsibility to fulfill them. That the librarian and binder have developed the present structure, wherein the binding of library volumes is so effectively accomplished, is a tribute to them both.

FEDERAL FUNDS — LIBRARIES' LATEST AND GREATEST CATALYST

By Mrs. V. Genevieve Galick, *Director*

Massachusetts Bureau of Library Extension
State Department of Education

The New Frontier and the Great Society Eras did not actually spawn libraries as an integral part of the educational process, but they certainly contributed substantially to their importance in the educational program of the nation by massive infusions of federal funds.

Today, as never before, libraries of all types are responding to the jingling of federal cash which is available to supplement state, local and private funds. Librarians, who are charged with the administration of these federal grant programs are experiencing cases of the jitters and of jangled nerves as they wait upon and struggle to properly interpret federal regulations and guidelines. Then comes the maneuvering through mazes of federal and state red tape to plan for the improvement of library services for users at the local level. All this is very worthwhile in terms of end results, even though some librarians are getting nervous in the service of the federal funds skirmish.

Tremendous goals have been set recently for American education—goals which will exact new challenges for educators and, in turn, new challenges from our very important partners in education—the publishing and other book-related trades and industries.

For all too many years librarians have limped along with a penurious condition to the point where it became almost a matter of personal pride to manage their institutions within very strait financial limitations. Today's library world is more lush and opulent—not exactly sodden as yet with wealth, but certainly charged up appreciably by increased support from federal and state aid programs. To use this new-found wealth effectively will demand a change in the metabolism of librarians as also in the metabolism of library service, whether it be offered in a school, public, academic or special library situation.

Let's begin by examining the figures over a two decade period between 1943 and 1963, for the proportional distribution of public library budgets by percentages among the major categories of expenditures. In 1943 the proportional distribution was 55% for salaries, 25% for books, periodicals, related materials and binding, and 20% for other expenses. Twenty years later, in 1963, the picture looked like this—71% for salaries, 14% for books, periodicals, related materials and binding, and 15% for other expenses. Now you don't need to be a quiz kid or a whiz at modern math to see immediately that expenditures for books, periodicals, related materials and binding have taken a terrific beating in twenty years because of the spiralling costs of personnel. And it should also be noted here that the average retail price of the novel in that twenty year period increased about 47%, of biographical works about 52%, and of historical and related works about 44%. So even if the percentage of expenditures for books and related materials had remained constant at 25%, its 1943 level—the 1963 dollars available would only have purchased about one half the number of library acquisitions!

The federal government today is committed to good library services—and it certainly looks as if this commitment will preserve a partnership for libraries among federal, state and local governments. Federal and state aid

funds which are usually alloted for specific purposes have both an expanding and a contracting feature. While they expand our capacity to fulfill urgent needs, they also restrict this capacity somewhat by focusing attention on critical or categorical areas of weakness. The acceptance of these funds also carries as a concomitant feature the factor of accountability. This is a good built-in safety valve! Federal and state aid funds are public tax monies; and certainly those responsible for distributing and accepting the funds should react favorably to the idea that there must be fiscal accountability for monies received and spent.

However, there is a second part of accountability which we might label an educational one for our purposes. Library service is an intangible product. As administrators and librarians we have the additional responsibility to muster all the objective evidence we can that service program goals are being met and public funds spent wisely.

As the money for libraries flows more generously each year from a variety of directions, we must upgrade our capacity and sophistication to make the best use of it. The Library Services and Construction Act, the Elementary and Secondary Education Act, the Higher Education Facilities Act, the Higher Education Act, the National Defense Education Act, the Economic Opportunity Act and several other pieces of federal legislation all have tremendous implications for improving the quality and quantity of library resources and services. In reacting to these stimuli, we certainly will need to change directions occasionally! We must not fear novelty nor hold back from extending hospitality to experimentation. Ideas, concepts and imagination are the motivational factors in the federal programs and should filter down to state and local programs alike.

However, as we innovate and automate and coordinate and cooperate to get in step and in tune with the library service patterns of the Great Society, let us not, as one New York educator recently remarked, be so open-minded that our brains fall out! Books and related print and nonprint materials are the stock-in-trade of libraries. The best-planned library facilities automated to the nth degree and coupled with the most knowledgeable library personnel in the world would not produce good library service without a collection of books and related

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materials adequate for and molded to the particular needs of the community which the library serves. Gimmicks, gadgets, electronic devices and automation hardware all have their place. Let's keep an eagle eye on them. At the same time let's recognize the fact that they all should be our servants, not our masters—working for us, not eating up so much of our federal and state aid funds that there is little left for books and their care and feeding.

If we are to pursue excellence in library service, we have an obligation to make certain that a generous share of federal funds, whenever possible under a given program, be allocated for books and related materials—an old-fashioned idea which continues to make good sense even in the era of innovation and automation!

PAGES INSTEAD OF A SCROLL

(Ed. Note: In thumbing through some ancient manuscripts, one of our members found the following information, for your perusal.).

A unique and strange gift was received by the Patriarch over the holidays. As an expression of appreciation for the cure of melancholy which Gamliel VI has discovered and which is enjoying growing use throughout a world widely affected with the ailment, Jewish physicians in Alexandria have presented him with a work on medicine written by Galen, the greatest known physician.

The strangest thing about the gift is its form. It is not a series of leaflets sewn together into a scroll but is made up of pages bound to each other. The sides of this binding, front and back, are made of wood covered with leather.

This invention by Alexandian scribes is a totally new departure and it is still too early to venture a guess as to how people will take it. At the moment, it appears that rolling up a scroll is far more convenient, but that may be due to force of habit.

The question as to what this new invention should be called has been the subject of discussion in the Patriarch's household. Someone has suggested Pages, for its page-arrangement, while others feel that Binding is better, from the method by which the pages are joined to each other.

So far, no name has been adopted.

Mrs. Alice S. Plaut

HER ROMANCE WITH LIBRARY IS A NEVER ENDING AFFAIR

By Marilyn Huffman

Reprinted from the Cincinnati Post and Times-Star, *Monday, January 16, 1967*

Mrs. Alice S. Plaut retired eight years ago as head of the Art and Music Department of the Public Library.

But she never quit working.

She had every intention when she left the building on Dec. 31, 1958, that, whenever she returned, she would be a visitor. She said a few days before her retirement, "There will be no suggestions or advice from me once the doors close. Of course, I'll visit the Library. But I shall keep my hat on. You know, they always look for signs of senility when a person retires. I want no one ever to ask, 'How long is she going to hang on?' "

Today finds her as much a part of the Library as she was 25 years ago. And with just as much vim and vigor. She's working on a volunteer basis as executive secretary of the group she founded, the Friends of the Public Library. "When employes from the branches, whom I haven't seen for some time, come in, they always say, 'You're still looking so well.' "

No other statement could describe her better. She's enjoying her good health and her volunteer library work. "It has a great advantage; I come and go as I please."

Even though she has no official ties with the Library, Mrs. Plaut is quick to answer any questions about its function and is proud

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to take anyone on a personal tour of the departments.

Her job as executive secretary of Friends includes seeing that dues and gifts which the organization is able to summon are diverted into those rare books which the Library's workaday budget fails to encompass.

When trips take her to some foreign land, it's business as well as pleasure. She's always on the lookout for "that just-right specimen for our shelves."

There were some 39 people at the organization meeting of Friends of the Public Library in 1957. "Today, we're approaching the 1000 membership and I think we'll make it by the annual meeting in April," Mrs. Plaut says proudly.

Between busy times at the Library and during Christmas holidays, she and her husband Jacob M. Plaut, who also still is active in business, travel East to visit with their family. They have two sons and a daughter, eight grandchildren and six great-grandchildren. Summers are spent in New Brunswick.

Next month, Mrs. Plaut will go to Portugal and Madeira, where she'll be on the lookout for something special for Cincinnati's library.

She still finds time for reading, attending the theater, and giving occasional book reviews, a talent which aided her in being recognized as an authority in her field. In earlier years, her reviews and articles appeared in such publications as the New York Herald Tribune, the Saturday Review, the Library Journal and the Music Library Assn. Notes.

Mrs. Plaut is a native New Yorker, having received her bachelor of arts from Bryn Mawr College. Her masters degree in Library Science from Columbia University came 30 years later at the same time her son, James, received his degree from Harvard.

She has no other plans for the future, only to continue giving her all to her present job as she did with so much taste and talent in her former position.

ZACK G. HAYGOOD SCHOLARSHIP

The Emory University Division of Librarianship is pleased to announce the establishment of the Zack G. Haygood Scholarship of $1,000.00, to be awarded to a student admitted to the Division program.

The scholarship has been established by the National Library Bindery Company of Georgia, Inc., in memory of Zack Griffin Haygood, former Treasurer and Manager of the company, who died in 1962. Mr. Haygood was a native of Bainbridge, Georgia. He became associated with the National Library Bindery Company in 1921, when he was only sixteen years old, learning the bindery business through an apprenticeship which was followed by rapid advancement to higher positions. In 1938 when the National company was dissolved, Mr. Haygood bought the Atlanta branch bindery and became its Manager and Treasurer.

Zack G. Haygood

Mr. Haygood was active in the establishment of the Library Binding Institute and served both as President and as a member of the Board of Directors of that organization. It was largely through Mr. Haygood's efforts that the Library Binding Institute established its fellowship program for the training of librarians.

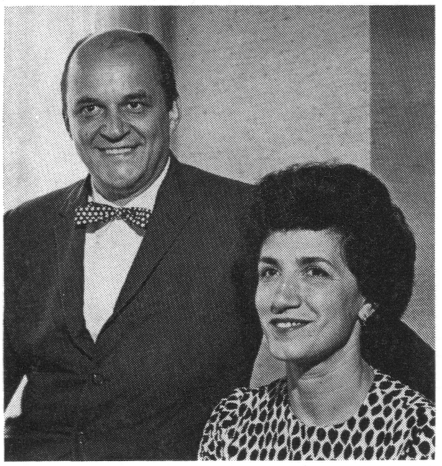
Through Mr. Haygood's contact with librarians in his business he became familiar and concerned with their problems and joined their efforts to solve these problems. He was an active supporter of the Southeastern Library Association and the various state library associations, as well as of the American Library Association. Creation of this scholarship by the National Library Bindery Company of Georgia, recognizes Mr. Haygood's sustained contribution to the library profession and will provide an added incentive to attract qualified students to prepare themselves for library service.

WHAT CHANG DOESN'T KNOW JOHNNY DOESN'T KNOW EITHER

By Constance I. Albee and George W. Albee

Reprinted by special permission of Constance I. Albee and George W. Albee; also, Outlook, *quarterly publication of Western Reserve University, Summer 1965.*

ABOUT THE AUTHORS . . .



CONSTANCE IMPALLARIA ALBEE *was on the faculty of Western Reserve University from 1950 until 1956 as Assistant Professor of Social Work at the School of Applied Social Sciences. She did her undergraduate work in Biology at Brooklyn College and completed the Master's degree in social work at the University of Pittsburgh. While a social group worker at the Child Guidance Clinic of Pittsburgh she published articles on the therapeutic value of social group experience for disturbed children. After joining the faculty of Western Reserve University, she developed a program of group work with hospitalized children at Babies' and Childrens' Hospital of University Hospitals.*

In 1955 she married Professor George W. Albee. They now live in Cleveland Heights, where she continues to do group work with their four children.

Mrs. Albee has continued to be interested in social group work and is a member of both the Cleveland and National Association of Social Workers. She does occasional consulting with hospitals and social agencies. In 1960-61, while the Albees were on sabbatical leave in Rome, she lectured at several Italian schools of social work.

Her interest in the problems of teaching reading developed as a result of a graduate course she took several years ago in WRU's department of education.

PROFESSOR GEORGE W. ALBEE *did his undergraduate work at Bethany College and received the Master's and Ph.D. degrees at the University of Pittsburgh. After completing the doctorate he worked as a research psychologist at Western Psychiatric Institute, Pittsburgh, for two years, served for two years in Washington as Assistant Executive Secretary of the American Psychological Association, and spent a year as Fulbright Professor at Helsinki University, Finland. He came to Western Reserve University in 1954 as Associate Professor of Psychology. In 1956 he was appointed Professor and in 1957 began a three-year stint as chairman of the department. In 1960 the Albees spent a sabbatical year in Rome where their third child was born. In 1964 he began a second term as chairman of the department of psychology.*

During the first two years of the Peace Corps he consulted frequently on selection and on research. For many years he has been psychology consultant to the Surgeon General's Office, Department of the Army, and to the Veterans Administration. Dr. Albee has published many articles dealing with professional manpower problems in mental health and with intellectual development in Schizophrenia. His book, MENTAL HEALTH MANPOWER, *was one of the reports to Congress in 1959 by the Joint Commission on Mental Illness and Health. Last year he was President of the Ohio Psychological Association, and currently he is a member of the Board of Professional Affairs and Council of Representatives of the American Psychological Association.*

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Physiological limitations set inexorable barriers to the evolutionary advancement of certain species. The external skeleton of the arthropod, rigid and heavy, limits its size; the method of breathing in insects, relatively inefficient, keeps insects small, keeps their brains small, limits insect intelligence and potential for development.

In discussing such evolutionary blind alleys, biologist Julian Huxley asked in NEW BOTTLES FOR NEW WINE whether there may not be social as well as physical factors which bar evolutionary progress. "The answer would appear to be yes, though not very frequently. It may prove that the Chinese method of writing, by ideographic symbols, is an example of this, and that for Chinese civilization to enjoy its full potentialities of progress it will be necessary to change to an alphabetic method."

Literacy = 6,000 Ideographs

A Chinese dictionary contains about 50,000 characters. A Chinese pupil (according to Professor Kuo-P'ing Cou of the University of Wisconsin) must learn 6,000 ideographs to be basically literate. To be moderately educated he must learn 12,000 characters. Chinese ideographs were originally pictographs —approximate pictures of the objects or actions to be written about. Over the centuries Chinese written characters gradually assumed forms that were not readily recognizable as pictorial representations of the things or the acts. This has meant that for centuries the Chinese child learning to read has had to memorize the shape of the symbol, has had to learn thousands of different ideographs representing thousands of different words. It is estimated that at least 5,000 teaching hours, spread over six or seven years, have been required to teach Chinese children to read.

For over two millenia active efforts have been made by China's rulers and intellectuals to find a solution to problems created by the lack of a phonetic alphabet for written Chinese. China has been left outside the mainstream of the world's intellectual and scientific development in large part because of the difficulty in learning to read and write Chinese, with resultant widespread illiteracy, or semi-literacy, of China's people. The Chinese have also had difficulty in learning to read foreign languages because of their lack of education in the phonetic use of written symbols.

China has so many distinct dialects that people who live in different parts of the country cannot understand each other. The speech of the people of Peking is as different from the speech of the people of Canton as the speech of the people of Cleveland is different from that of Berlin. Scholars suggest that this diversity of spoken dialects may be the reason why a phonetic system of writing has never developed in China. Written Chinese is the same for all China. The writing has no phonetic connection with spoken dialects. Equally plausible would be the alternative hypothesis that China has so many different dialects *because* of the lack of a phonetic written language.

Other countries with a highly phonetic written language are moving in the direction of a common speech pattern as literacy spreads. A good example of the gradual assimilation of dialects as a consequence of increasing literacy is to be found in modern Italy. Italian is an easy language to read aloud because each letter is sounded and the accent is almost always on the penultimate syllable. Two or three generations ago Italy was a hodge-podge of dialects. But compulsory elementary education has reached the most isolated mountain villages of Sicily and Calabria. The Italian child learns the sound of each letter and then reads to his parentzs in a close approximation of "correct" Tuscan.

Whether the absence of a phonetic written language in China is a cause, or an effect, of the diversity of dialects, one thing is certain. Few Chinese are able to master their own written language. The number of literate Chinese is estimated to be one person in seven.

Not until just before the turn of the present century was the use of an alphabet considered seriously by Chinese scholars. During the present century several attempts have been made to introduce phonetic alphabets. To date every effort has failed, partly because of the inability to resolve the problem created by the large number of separate and distinct dialects, partly because of the opposition to an "outside influence" during a period of intense nationalism, and partly because of the resistance of Chinese intellectuals to the more sterile, less subtle, and less distinctive qualities of a phonetic alphabet.

So What?

What does the problem of learning to read Chinese have to do with us? Over the past two or three decades a large majority of our American schools voluntarily and

deliberately have abandoned the advantages of our reasonably phonetic English alphabet in teaching beginning reading and have substituted the antiquated and inefficient system of the Chinese-memorization of ideographs.

Most American children in first grade, learning to read, are not now taught the alphabet and the phonic values (sounds) of the letters and combinations of letters. They begin reading by whole words. They memorize the picture of the word with no help in breaking down the word into its sounds. This is the "look-and-say method" favored by reading experts. If the child has never seen a word before, he simply does not know it and has no way to attack it. On the other hand, children taught the sounds of letters as they learn to read can apply this knowledge (87 per cent of all English words are spelled phonetically) and can read most new words they encounter.

The Chinese child and the American child are in the same boat. Sybil Terman and C. C. Walcutt in their book, READING: CHAOS AND CURE, argue that " . . . our public schools have retarded the reading of the average child at least two years—and probably more —behind what it was forty years ago . . . to say nothing of sending forth from our grammar and high schools millions of young people who cannot read well enough to cope with an average novel or THE NEW YORK TIMES."

Look-and-Say Method Limits Vocabulary

With the look-and-say method of teaching reading the vocabulary of reading books in the early grades must be sharply limited. Although a first grader may have a speaking and listening vocabulary of several thousand words, his first reader is limited to 150 words because he must memorize each new word by its shape. New words are introduced slowly in his subsequent readers, and he continues to commit new words to memory by their shape, or by guessing their meanings from the context. Any parent who has observed his child guess "cat" for "cow" will know about guessing. And any parent who has looked at elementary school readers will know the drivel that is repeated *ad nauseum* because of the limits a 150 word vocabulary imposes. Educators who argue that children read several first readers a year overlook the fact that they all use the same old words endlessly. In discussing one particularly vapid current first grade reader social critic John Keats, in SCHOOLS WITHOUT SCHOLARS, says, "Not only is acquisition of new words per book a fairly low accomplishment, but the story content is non-existent. The book is meaningless babble; the sentences are not only unrealistic but, in sum, comprise nothing anyone could conceivably call a body of thought—much less a story." He dubs the present method the "Oh, Oh, Oh, Look, Look, Look, school of literature."

As a consequence of the growing volume of criticism of the look-and-say method many educators have begun to hedge their bets. More and more public statements are made by educators to the effect that the *best* of each method is now being used and that "the phonics question" is no longer a fit subject for argument. Any parent can satisfy himself as to the accuracy of this position fairly easily. All he need do is examine the content of the first readers at the nearest public school. If he has time, a visit to a few first grade classrooms will round out the picture. The method is still ideographic.

Sciences and Humanities: U. S. A. vs. Soviet Union

The most devastating indictment of our reading methods is to be found inferentially in the investigation reported by John Carroll University's Professor of English Arthur S. Trace in WHAT IVAN KNOWS THAT JOHNNY DOESN'T. Trace's book casts doubt on our cherished belief that we are better preparing our children for life by superior instruction in the humanities, even if the Russians are making more material progress through their all-out effort in the sciences. The difference in literacy content between Russian elementary readers and our own is appalling. The widespread discussion that this book has promoted may raise some doubts even in the great unyielding body of reading "experts" who cling to the look-and-say method and to the simple-minded literary vocabulary it requires.

It is hard for many laymen to understand why reading has become a subject for such heated debate at this late stage in our educational history. Some may suspect that those who argue about readers and reading methods are the same contentious souls who get excited about whether our schools should or should not use UNESCO publications, or whether communities should or should not put fluoride in their drinking water. Certainly there are some cranks. But there are more and more parents who are puzzled and bewildered by reading problems in themselves and their children.

The rebellion against the educators begun by Rudolf Flesch ten years ago has been given new vigor by Arthur S. Trace. But arguing with educators is as frustrating as arguing with psychoanalysts. Eventually one is confronted with the unanswerable statement: "If you had had our training and experience you would know we are right. But without it, you can't possibly know."

Convincing Opinions Set Rules

Actually little research evidence is available on either acquisition or improvement of reading skills. And in the absence of facts, those with the most convincing opinions set the rules.

There are numerous statements in the literature by experts which carry the weight of authority and experience in supporting the value and worth of the look-and-say method. In the 1949 YEARBOOK ON READING IN THE ELEMENTARY SCHOOL (National Society for the Study of Education), phonics is mentioned only once. The flavor of the attitude of the reading experts on the Yearbook Committee will be apparent:

"The Yearbook Committee views phonics as one means of word recognition which should not be used alone but in conjunction with context and visual clues. The mature reader is versatile in his attempts to pronounce words, shifting from one technique to another as the situation demands."

"The Committee decries, as harmful to well-rounded development in reading, the mechanistic, elaborate, involved systems of phonetic analysis which have been revived recently and which have been accepted in certain schools."

Professor of Education Edward W. Dolch of the University of Illinois suggested in 1937 that the study of phonics could be useful, but only after the development of "phonic readiness." This, according to a study he reported, could not occur until the child reached a mental age of seven, or at the second grade level. Twenty-six years later Professor Dolch's "scientific evidence" still stands as the word of authority. In the third edition of his book TEACHING PRIMARY READING, he continues to quote this lonely old study as "the evidence."

Most reading authorities and school systems still defend their lack of phonic usage with children beginning to read at age six

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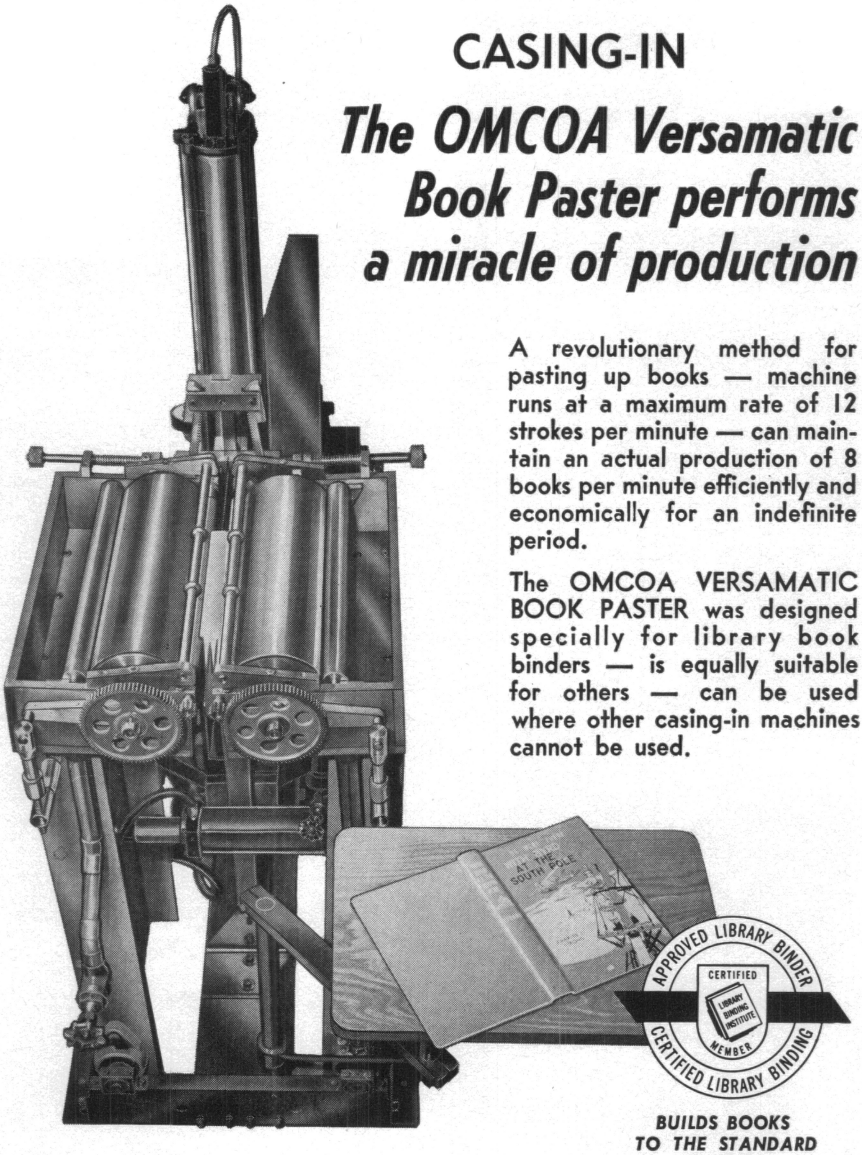

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by declaring that they do teach the method —but only when the children are ready (and generally when bad reading habits have been established). The fact is that most teachers do not know the rules of phonics, as they are often not taught now in the teachers colleges. Gertrude Hildreth, Professor of Education at Brooklyn Colleges, expresses the typical postion in TEACHING READING:

> "Word recognition is the basic skill to be mastered in beginning reading . . . skill in word recognition is needed to interpret the meanings of new material in which words met previously recur in different arrangements and language patterns . . . the trend toward simplification of vocabulary in beginning books in reader series observed about twenty years ago has continued, so that today the number of words in book units is much smaller than formerly . . . and there is ample justification for reduction in vocabulary in beginning books."

Research Evidence Scarce

What is the research evidence for all this? Unfortunately there is practically none that bears directly on the relative merits of the two methods and their variants.

After several pages of argument exceedingly critical of the phonic (synthetic) method, and rhapsodic about the whole-word (analytic) method, Miss Hildreth concludes with a paragraph which summarizes the situation exactly: "Comparative studies of the synthetic and analytic methods of learning sounds are virtually non-existent. The justification for following one method or the other rests principally upon theoretical grounds. New research should be undertaken to determine the relative merits of different methods of sounding for reading and other linguistic skills."

In the 1961 volume of the National Society for the Study of Education, Paul Witty, Professor of Education at Northwestern University, argues that reading instruction today is superior to ten, twenty, and thirty years ago. He makes a general reference to "inquiries made in various parts of the United States by a variety of approaches" which prove that present-day reading instruction is as successful, or somewhat more so, than in earlier times. Just how these "inquiries" determined the effectiveness of reading instruction thirty years ago is left unspecified. Apparently Professor Witty has access to research not available to Professor Hildreth, who could find no experimental support of "modern" methods despite her preference for them.

Americans Are Not Reading

In 1957 the American Institute of Public Opinion investigated the reading habits of our citizens and contrasted them with reading habits of citizens of certain foreign countries. In the United States only seventeen per cent of the adult population was reading a book at the time of the survey. We have the lowest proportion of book readers of any English-speaking country. Three times as many adults in England were currently reading a book when interviewed. More than half of all our high school graduates were found not to have read a single book in a year. Some forty-five per cent of all college graduates were unable to name any recently published book. The college graduates were asked to name the authors of the following books: AN AMERICAN TRAGEDY, BABBITT, THE CANTERBURY TALES, GULLIVER'S TRAVELS, LEAVES OF GRASS, THE OLD WIVES' TALE, UTOPIA, VANITY FAIR, THE ORIGIN OF SPECIES, THE WEALTH OF NATIONS, THE RUBAIYAT, and THE HISTORY OF TOM JONES. One college graduate in ten could not name the author of any one of these books.

Are our citizens becoming more or less literate? In 1937, twenty-nine per cent were reading a book at the time they were interviewed. By 1956 only seventeen per cent were reading a book when interviewed.

Another bit of circumstantial evidence often cited of a decline in childrens' reading ability was the discovery that a reading test that had been included on the highly respected Stanford-Binet intelligence test at the ten-year-old level in the 1916 edition, and also in the 1937 revision, could be passed only by thirty per cent of the ten year olds tested in the 1950's, when this test was revised and restandardized. While psychologists are reluctant to rely on a finding that might be a statistical artifact, the decline in performance on this single sub-test, when nearly all the others held their position, suggests the need for broad-scale research using reading norms of past decades to see whether or not we are really losing ground.

Research on Reading Problem Long Overdue

A large-scale and unbiased research attack

on the whole reading problem is long overdue. It should be led by people who have not staked their professional reputations on one side or the other of the controversy. In few matters of public debate are objective criteria so readily available for testing the relative merits of alternative methods.

Whatever the reasons, today's Americans cannot read or do not like to read. And they cannot write or spell. College English professors blame the high schools, and the buck is passed and passed until it is finally lost. But a change is in the air. Parents' groups and community groups are turning their attention to the schools they have neglected for so long. Educators are by turns defensive and flattered by their new position at the center of attention. The education gap may turn out to be more real than the missile gap.

Reading is the foundation of nearly all further learning. Yet for millions of children in the United States, as well as in China, learning to read is more difficult than it needs to be.

PORTLAND LIBRARY ASSOCIATION GETS NEW BINDERY

In mid-December 1966, the Bindery Department of the Library Association of Portland began moving into their new quarters in the recently completed Library Service Building at 205 N. E. Russell Street. This is a two-story, 30,000 ft. building of reinforced concrete construction, with an adequate foundation to support additional floors as the need for more space arises. The building was constructed to fulfill the need for more space and to create more stack storage space for those seldom-used materials which, up to now, had been housed in the Central Library stacks.

The library was fortunate in acquiring building lots adjoining the garage and loading docks of the already-existing Extension Headquarters Building, so that the buildings could function as one unit. The Extension Department is the storage and central shipping point for all the branches and bookmobiles.

Bindery Department

The new bindery covers about 5000 sq. ft., compared to approximately 1,485 sq. ft. in the old shop. The additional space allows the work to flow smoothly and continuously and thus aids in the movement of all materials through the shop. Incoming work is stored in stacks at the start of the re-building line and terminates at the other end of the shop, with the insertion of pockets into the rebound books.

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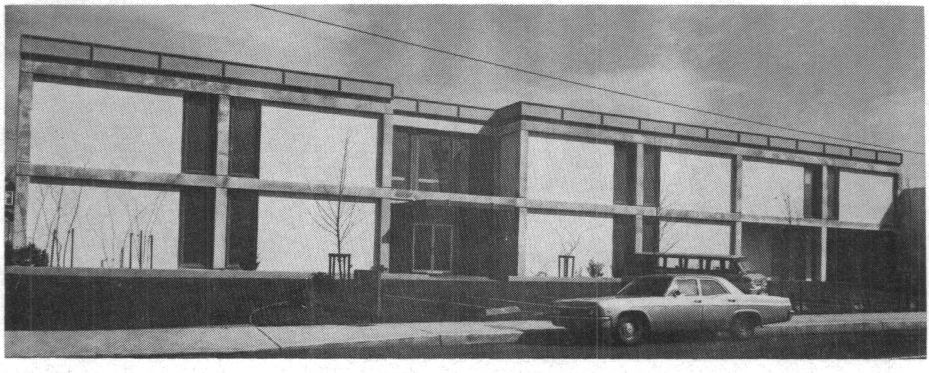

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The new library, with its peaceful reading rooms for all age groups, symbolizes the spirit of the new Hiroshima, which with profound faith looks ahead to a world of peace among all men. M.B.S.

Cont'd. from Page 6

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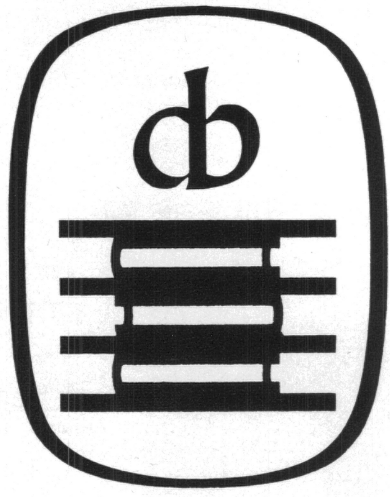

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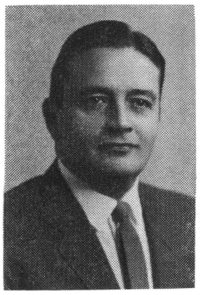
BIBLIOPEGY

By James Humphrey, III, *Chief Librarian*
Metropolitan Museum of Art, New York, N. Y.

Reprinted from The Rub-off, *Jan.-Feb., 1966; published by Art Guild Bindery, Inc., J. George Ort, President*



The Scottish historian John Hill Burton, in his *Book-Hunter,* tells the story of a bibliophile who thought he knew books, until a dealer retorted that he knew nothing at all about books, unless, perhaps, about their insides. No doubt this remark applies to many other bibliophiles, in particular as it relates to the history of bookbinding, an art which is much older than Gutenberg's invention of printing with movable type about 1454.

Bibliopegists, those who practice the art of bookbinding, were thriving as early as 3800 B.C., when Sargon I, founder of the Semitic empire in Chaldea, established a library. This great library, the first recorded repository, consisted of clay tablets protected by earthen jars, a peculiar kind of binding, but logical enough considering the materials used. The papyrus used by the Egyptians dates back to 3500 B.C., and although it is still used for some documents, vellum superseded this substance as a better material to work with and less likely to deteriorate. In the Orient, books were made from strips of palm leaves and bark. The leaves were in sequence and were covered with wooden boards. Occasionally the covers were of gold or silver, and elaborately decorated with carvings or intricate inlaid designs.

The Greeks and Romans changed the form of the book from the roll to the codex when vellum supplanted papyrus. The codex is the flat form book we know today, composed of separate folded sheets of thin vellum or paper, stretched together in quires, having writing on both sides of the sheet, and bound by cord through holes pierced through the back margins. Paul La Croix in his *Arts of the Middle Ages* says that "as soon as the ancients had made square books more convenient to read than the rolls, bookbinding was invented."

To the monasteries of Europe we owe a great debt, not only for their beautiful bookbinding, but also for the many hours the monks devoted each day to transcribing by hand, on vellum, the great classics which otherwise would not have bridged the gap between the early Christian period and the printing press of the fifteenth century. Books had to be bound as they were written because the vellum pages were apt to curl, and even with the heavy boards used in binding, the book might have a tendency to yawn or warp; hence the metal clasps we find over the edges of many of these early manuscripts.

Outside the monasteries very little bookbinding was done. It was only natural that the monopoly on this craft should fall to the church, since its influence was manifested in all phases of art during the early part of the Christian era. Copies of the Gospels and other service books used through the Middle Ages were bound sumptuously with precious metal covers and inlaid with jewels. Ivory or enamel placques containing religious figures were set into their covers. During the coronation of the Byzantine emperor in the fifteenth century, it is said that books bound in colored leather, decorated with gold, silver, and precious jewels were displayed as characteristic of the sixth century bookbinding. These exquisitely bound books were also the products of the gem cutter, the gold and the silversmith, and the enameler, so that a number of independent artists were involved.

The Constantinople school greatly influenced the style of European bookbinders. Cloisonné, a type of filigreed enamel, was one of the choice crafts introduced from Asia. This process involves attaching fine wires to a metal surface and filling the resulting empty spaces with a colored paste which produces a glassy appearance when baked.

The great leather bindings made by the monks were seldom decorated until late in the Middle Ages. It is rather difficult to establish the date of the first of these bindings although evidence points to England as the country of origin and the date as the twelfth century. For the sake of the record, however, a similar type of binding was also practiced in both Spain and Germany about

the same time. Thus three countries vied for the same honor. The famous Romanesque binding, originating in France, was a method by which stamped metal figures were impressed on the leather in "repeat patterns." Some were Biblical, such as Samson and the Lion, David with a Harp, the Virgin and Child. Some were weird mythological figures, however incongruous they might seem side by side with the Biblical ones. This entire process was done by hand.

Although paper was invented in China in the early part of the first century, it was not until the fifteenth century that the manufacture of this new writing material was understood in Western Europe. Vellum, which had been used previously, was difficult to print on, and paper proved to be a more satisfactory medium. This series of events inaugurated the printing of books with movable type on a large scale, and as a result, the binders' craft, which had been carried on so laboriously in the monasteries, now became an integral part of book production.

The invention of printing gave a decided stimulus to the art of bookbinding—part and parcel of the Renaissance. In general the designs of the bindings had no connection with the subject of the text. One of the most famous early binders was a German priest named Rychenbach who worked during the fifteenth century and is believed to be the first binder who signed his name to his work. In this revival period there were two different types of design which characterized blind-stamped books—those without the use of gold or silver. In one style, the flat surface of the leather binding was divided into panels by means of lines, and small engraved stamps were impressed in the empty spaces. The other type was characterized by a large central figure around which was placed a bold ornamental border. The Low Countries produced some of the finest specimens of panel binding, while France, Germany and England developed more interesting arrangements of decoration.

The blind stamping was done entirely by hand and the stamps were cut so that the impressions stood out in relief. When the small stamps were heated and pressed into the damp leather, hollows made by the design were squeezed full of moist leather, leaving the pattern standing out against the background. After the leather dried, this raised design became hard and was clearly outlined. Most early books were folio size since vellum was difficult to fold, and as a result designs were large and impressive. With the advent of paper, however, books could be made into quarto and octavo size, and smaller designs came into general use. It was Aldus, the Venetian printer and bookbinder, who popularized the octavo or pocket book. The Elzevirs in Holland were the first to produce the very small books, a quarter of the size of the octavos.

At the end of the fifteenth and the beginning of the sixteenth century pasteboard covers were introduced. These were made by simply pasting several pieces of paper together until the desired thickness was obtained. When the covers were fastened to the book, a woodcut design was printed on paper in black and white and pasted over the covers. Needless to say few examples of this perishable type of binding have survived.

The Germans introduced a rather interesting type of bookbinding called Cuir-Cisele, or cutting method. The tools were quite simple in comparison to the engraved stamps used for the repeat designs on stamped bindings. However, the skill required in executing these designs was much greater than for the stamped binding. After the leather had been dampened, the design was outlined on the book cover with a sharp tool or knife, and the gold or silver designs inserted. This art may perhaps be called the forerunner of gold tooling. The use of gold tooled binding marked the height of the Renaissance. The talented binders of this period commanded high prices for their work, and their designs were original, elaborate, and painstakingly executed. The French were leaders in gold tooling, although its genesis was in Italy.

Tooling with designs in gold is nothing more than an advance in the methods used in blind stamping. The design is outlined on a piece of paper which is then lightly pasted onto the book cover while the outline of the design is impressed by means of heated tools. The paper is removed, the leather dampened, and the outline worked over again. After the completion of this process, which is called blinding in, the impressions are painted with a solution of egg white and vinegar, called glaire. Oil is then applied to the design so that the gold leaf will lie flat. When the gold leaf is laid over the pattern the tools are heated and impressed through the gold. The surplus gold is wiped off and the outline appears in gold. Much more could be said about the practice of gold tooling, but suffice it to say here that this process requires the greatest skill.

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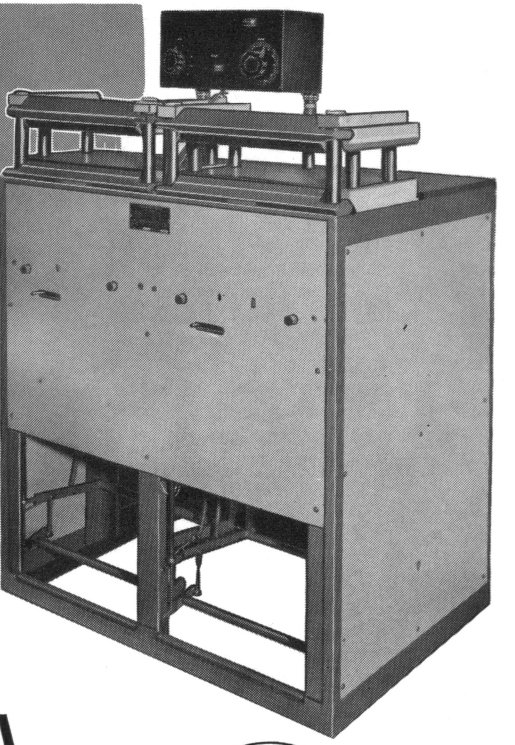

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About the time gold stamping reached its height in Europe, morocco was introduced; it is considered the finest of all leathers and the most suitable for gold tooling. Calf and pigskin are more adaptable to stamped binding. Many fine binders used all types of leather, depending upon the pattern and method they intended to use. Towards the end of the eighteenth century the art of bookbinding declined; little originality was shown, and poor binders invaded the field. The practice of "sawing in" the backs of books became prevalent. This process, which weakens the book considerably, involves the cutting out of several grooves along the spine so that the bands can be sunk into the book, and thus when covered make a smooth, flat leather surface. Another visious practice was that of marbling the sides of books, by applying acids to the leather surfaces.

The second portion of this paper is devoted to a discussion of some of the leading binders and book collectors in the several European countries in which bookbinding flourished; Italy, France, England, and Germany. Uncertainty seems to be a characteristic of the study of bookbinding; dates, personalities, and examples of the art are often difficult to establish. To add to the problem, the literature on the subject is highly controversial; it is a tedious task to establish a particular binder's work. The name found on a binding may refer to the owner, the bookseller or the workman who bound the book. To further complicate matters, a great many binders, although separated by thousands of miles, used similar stamps. Some bindings that were produced in Germany in the fifteenth century are quite similar to those found in England in the twelfth century. Most of the binders and patrons of binding whose work is discussed here are not as well identified as they should be, simply because none of the authorities is in agreement.

The Italians, who were quick to take up the making of paper and production of books, started at a very early date to produce decorative bookbindings. However, the monastic bindings produced in great numbers were not elaborately decorated. During the latter part of the fifteenth century the Florentine binders developed a distinctive style which was merely a blind tooled panel and border design. The patterns used were obviously borrowed from the East, although adapted in a distinctive manner. Likewise, the Venetian bindings were decorated with what is known as Saracenic, or Oriental rope bands sprinkled with small gold cricles. Examples of this type of Italian binding are extremely rare.

Jean Grolier, one of the most notable collectors of fine bindings, was a descendant of the Italian Groliers who moved to France and settled at Lyons, where Jean was born in 1479. His work in Italy as ambassador to France gave him an opportunity to study Italian methods of bookbinding. He is regarded as one of the most eminent bibliophiles of all times; hence the name Grolier Club, a group of noted American bibliophiles in New York City. Among his friends were Aldus the Venetian printer, Erasmus the Scholar, and Geoffroy Troy, a designer of great repute.

In discussing Grolier's bindings, it should be borne in mind that one group bears his name and motto on the covers, and another does not. It was originally thought that the smooth calf bindings which bear Grolier's name and motto were bound in Venice by Aldus, and the second group of unidentified books which Grolier accumulated were bound for him in France. However, a rather exhaustive study on this point has led to the conclusion that all of the bindings bearing his name and motto were bound in France about 1535. The second group has been attributed to Italian binders even earlier in the sixteenth century, before he thought of having his name and motto tooled on the bindings. As a result, Italy has been stripped of some of her fame in connection with many of the Grolier bindings, and at the same time the fame of French craftsmen has been increased. As further proof in establishing this fact, Grolier's marked bindings were carefully examined, and in so doing it was found that the strips of parchment or waste used for strengthening the spine were in French handwriting. The decorative style used on the binding itself presents many difficulties and is a poor criterion to use in determining the period or workmanship of an artist, if for no other reason than the fact that many bindings were imitated.

The placquette bindings produced in Northern Italy between 1490 and 1530 were also known as cameo bindings. The British Museum defines placquettes as "small metal tablets in relief usually produced by casting in a mold from a wax model. The first

placquette bindings were stamped from dies copied from antique cameos. Later the Italians used mythological and allegorical scenes." Fine bindings produced in Italy are too numerous for a complete discussion. The art flourished through the Renaissance but after the seventeenth century it suffered a decline, and Italy has since produced few outstanding bindings.

Practically no specimens of early French monastic bindings survived the destruction of the revolution when everything relating to the church and all things of a superstitious nature were burned. Another reason for the dearth of early French bindings is the fact that many early books were rebound in an attempt to dress them up for sale to the book collectors of the Baroque period. Judging from the few specimens we have, however, the French style is distinctive. Usually small stamps were used, and the decorations consisted of repetition of the same stamp, making a massive effect of vertical lines and designs. Most of the stamps were superseded in 1500 by engraved rolls which were repeat patterns of two alternating motifs, composed of flowers, foliage, fruit, and animals.

Since the history of bookbinding in France is closely connected with its great collectors, Thomas Mahieu should be mentioned. Mahieu was well established in court circles, and like Grolier had a number of books bound for him which until recently were thought to have been the work of Venetian craftsmen. Now it has been discovered that they too came from Paris. The bindings acquired by these two contemporaries, Grolier and Mahieu, exhibit the ultimate in gold tooled designs.

Geoffroy Tory claimed that he was employed by Grolier to design letters for him which appear on some of the Grolier bindings. His work represents some of the finest examples of Renaissance gold stamped bindings. He used the "pot casse" which he interpreted as the broken vase signifying the human body as a vessel of clay and the wimble or toret as Fate which pierces both the weak and strong. Tory adopted this symbolic device when he lost his only child. Unfortunately, very few examples of this unusual decoration are to be found. There is one in the British Museum and one in the Bibliothéque Nationale.

It was during this period that the Renaissance kings, Francis I, Henry II, and Henry IV, became patrons of the art and collected elegant and fanciful bindings. During the reign of Henry IV powdered bindings were introduced. Powdered means sprinkling a design of fleur de lys or dots, for example, around a monogram.

The seventeenth century produced the greatest French binder, Le Gascon, whose elegant work no one has successfully imitated. His work showed excellent taste in the simple designs he used, and the execution and tooling were precise. He was known to use red morocco almost exclusively, and frequently inlaid his bindings with various colored leathers. All his designs, either floral or geometrical, were made with broken lines instead of solid ones. So little of his life is known that some scholars doubt he existed.

The earliest known English binding is a manuscript of the Gospel of St. John which was found in the tomb of St. Cuthbert who died in 687. This binding was decorated freehand with a sharp instrument. Except for this early isolated example, it was not until the twelfth century that we find other examples of the art produced in England. Apparently there was a period of two or three hundred years in which bookbinding lay dormant. The romanesque binding of the twelfth century was usually dark brown goatskin, and ornamented in blind and intagliocut stamps. The small repeat patterns which characterized this style of binding identified English craftsmen for the next four centuries. Despite the fact that England was thought to be slow in producing original bindings, it has now been established that she not only produced the greatest number but also showed marked originality. It is a curious fact that the earlier stamped bindings in England, that is, prior to the fifteenth century, are much better made, and the stamps show much more imagination than the later ones. England probably suffered the same fate as that of the other European countries in that the demoralizing of monastic life had a marked influence on bookbinding and little was done until the market once again became active as a result of Gutenberg's invention. The monastery at Canterbury is considered one of the first places to have revived the art of binding in England, and as characteristic of this period, the decorations show definite continental influence.

William Caxton, England's first printer, brought with him from France the equipment needed to set up a printing press and bindery. The few bindings of his that have been found are understandably continental and the stamps do not represent those used in England. Pynson, Caxton's successor, used a large Tudor rose in the center of his panel

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stamped bindings and smaller roses and fruit in the borders. The use of this rose is also attributed to a number of English binders who followed Pynson. It is difficult to establish a definite trend in English bookbinding, since a number of independent groups established themselves throughout the country and were all influenced by foreign designs.

In England there were no such distinguished collectors and bibliophiles as there were in France. Henry VII was the first English king to form a notable library. All his books are reputed to have been bound in velvet. England also produced the most beautiful embroidered bindings on velvet, silk, and satin. In the fourteenth century an English nun further developed the art of embroidered bindings, many of which were in gold and silver studded with pearls.

Brethelet succeeded Pynson in 1530 as Henry VIII's royal binder. This sixteenth century craftsman was the first Englishman to tool his books in gold. It is not known whether Berthelet actually learned the art of gold tooling from Italian workmen or whether he acquired his knowledge through his own experience. We do know, however, that his workmanship was excellent and his designs unique. It is difficult to prove that any of the bindings attributed to Berthelet were actually done by him since none of his work was signed. As time went on binders pasted tickets on the inside of the book or placed their names or initials on the inside cover to identify their work.

Before printing was introduced in England, sheepskin and goatskin were the most common leathers used for binding books. It is thought that Berthelet was the first to use calfskin for his bindings. He also used deerskin or doeskin, a durable white leather. The tanners and dyers were better craftsmen in those days than they are today, for all of Berthelet's bindings have withstood the test of time far better than any produced recently.

During the reign of Queen Elizabeth, the most notable bindings were those of Thomas Wotton, many of which are now in the British Museum. Wotton was called the English Grolier, not only because his bindings were done in the same style as Grolier's, but they bore the inscription "Thomae Wottoni et Amicorum," which was similar to Grolier's motto. The distinctive feature of Wotton bindings was the color combination: brown leather with a decoration tooled in black. Some of the bindings are plain, having merely an armorial stamp in the center.

It was in the seventeenth century that the English technique in binding improved and a less heavy style of decoration was used. The tools were smaller and better made, but the French influence was still noticeable. The finest bindings produced in England in the latter part of the seventeenth century have been attributed to Samuel Mearne, bookbinder to Charles II. Mearne was definitely influenced by the French binder, Le Gascon, and although he imitated this great binder, Mearne developed designs all his own and many of his tools are without question original.

Mearne is believed to have developed three distinctive styles of binding; one rectangular; one cottage; and one "all-over." In the rectangular style, the lines are mostly thin double ones and are placed some distance from the edge of the book, forming a rectangular panel, the four corners of which are decorated, often with a crown of ciphers or a spray of flowers. The cottage style is the one for which the binder is the most celebrated. In these designs the large center panels form a broken rectangle with a peaked top and bottom, representing a cottage roof. The center is elaborately decorated with leaf forms and small delicate toolings filled with dots, rings, and frequently with small curves piled one above the other in the form of waves. The "all-over" designs show a definite French influence. This type of binding is characterized by large rectangular forms often made up of double horned curves inlaid with colored leather. Mearne's bindings were generally done in brown, black, or olive morocco, and occasionally in red. It was he who is supposed to have discovered the process of decorating the fore-edge of a book with "hidden" paintings.

Roger Payne was the one outstanding English binder of the eighteenth century. He was also one of the few English binders who cut his own tools, created the designs for his binding, and did his own work. He set up a shop with his brother, and a London bookseller named Thomas Payne, who was not related. Later he took into his shop a Mr. and Mrs. Weir who proved to be valuable additions to his staff. It might well be that the Weirs did many of what are now known as Payne bindings, but undoubtedly, Payne himself directed the work and added the finishing touches. Payne did not attempt to produce bindings in great quantity, but rather worked for a few noted collectors, including Grenville and Lord Spencer.

Although morocco was his favorite leather, he developed a number of methods of treating leather, including straight grain and diced russia, characterized by crossing diagonal lines, forming diamonds. His tooling was so precise that it is easy to detect the work of imitators.

Upon the death of Roger Payne there was no one to succeed him. No one could reproduce the quality of his work until the advent of the great T. J. Cobden-Sanderson. His workmanship was so superior that he attracted a number of followers and admirers. He developed many interesting natural flower designs; his tooling has been called "admirably firm and vigorous." One of his most famous pupils, the late Douglas Cockerell, who established the firm which bears his name, carried on the great work which Cobden-Sanderson initiated.

It is fortunate that a number of specimens of German bookbinding are extant today, since bindings of a great variety and excellence were produced in this country. During the fifteenth century German bindings were of two distinct types. One was stamped and the other cut leather. Those of the stamped binding type have wooden boards covered with leather, and the earliest specimens were decorated with blind lines which divide the whole cover into compartments. A great variety of stamps were used in decorating the compartments: floral subjects, animals, and all sorts of grotesque figures.

The other type of book decoration for which the Germans were famous is the cut leather practiced during the period 1350-1500. This style of binding was found near Nurnberg and produced such binders as Jaffe, who decorated his books with beautifully designed animal figures.

Johannes Fogel, one of the most celebrated German binders, supposedly bound several copies of the Gutenburg Bible, one of which was a forty-two line edition signed by Fogel with his name in a scroll. This Bible is now in the Eton College Library.

In Germany, the first gold tooling was done at Augsburg about 1540, prior to which the books were decorated in blind without gold or color. The famous Fugger family, bankers and merchants of the nobility, established the first important bindery in Germany where gold tooling was done. A cosmopolitan influence predominated since many of the workmen came from various parts of the continent.

The art of bookbinding has special significance in the study of the artistic taste of a country or city—it serves as a barometer of cultural progress. The rise or decline of a country and people is reflected in its artistic achievements. This short historical survey of bookbinding and the works of some important bookbinders is intended to mirror this situation.

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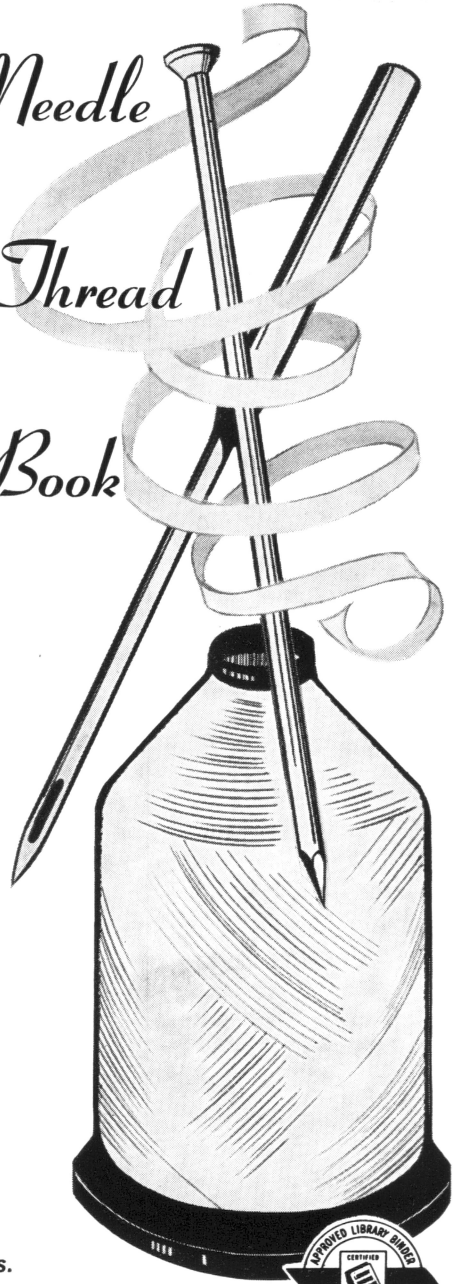

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